**GRAEAE’S MIDWICH CUCKOOS**

**EPISODE 1**

**BY ROY WILLIAMS**

**AS MIXED 14th NOVEMBER 2017**

**SCENE ONE.**

**MUSIC PLUS BABIES CRYING. WHISPERED VOICES SAYING VOWELS AND CONSONANTS - INDISTINCT.**

MOTHER: I’ve got a baby! Oh my God. I’ve got a baby. He’s beautiful. Hello my beautiful boy…Mummy loves you…..

**YEAR: 2010. FX. A HOSPITAL. MATERNITY WARD, NEW BORN BABIES CRYING. MOLLY (WHITE 20’s, SCREAMING.**

CHARGE NURSE (Approaches) Molly? Are you alright?

MOLLY Get it away from me.

CHARGE NURSE Get what away from you?

MOLLY Get it away.

CHARGE NURSE Get what away, I don’t understand?

MOLLY That, that thing.

CHARGE NURSE Thing? Your baby?

MOLLY That’s not my baby.

CHARGE NURSE Don’t be silly now, you just gave birth.

MOLLY No, get it away from me.

CHARGE NURSE Calm down Molly.

MOLLY No, no, it’s not my baby, get it away from me, get it away from me, NOW!!!

**FADE**

**SCENE TWO. YEAR: 2018. ZELLERBY (Black, 40s) IS IN HIS STUDY. HE TURNS ON AND THEN SPEAKS INTO A DIGITAL RECORDER.**

ZELLERBY: My darling Anthea, It’s Monday, It’s Monday, April 4th, 2018. I am in my study, talking into a bloody digital recorder. I am sorry it has to be this way Anthea, I had thought about writing all of this down, and leaving it on my desk for you to read, but I don’t have much time. I have just heard from Janet, that as soon as the drone is airborne, it will reach the house within the hour, and when it does, well I shall spare you the gory details. Also, I just wanted you to hear my voice. I wanted you to know sorry I was, how sorry I am, for making you leave me. How much I still love you, and Michaela. It would be great if you can transcribe all of this for her please, allow her to read it for herself? I’d really like her to know, to understand everything that’s happened and that I loved her of course. But if you are listening to this right now, that means the children are dead, and so am I. How could it have come to this, Anthea how? In Midwich of all places? A town where time flows over without a ripple. Until that is the afternoon of the 26th of September 2009. Nobody saw this coming. How on earth, could they? How could we know then what these children would become?

**SCENE THREE:**

**YEAR: 2009.**

**A PHONE RINGS TWICE, THEN CLICKS ONTO ZELLERBY’S VOICEMAIL.**

*ZELLERBY: This Is Professor Zellerby, please leave a message.*

**JANET SPEAKS AFTER THE TONE.**

*JANET* Gordon, It’s Janet, I’ve just heard about Midwich. Give me a call back if you can.

**JANET HANGS UP.**

**A PHONE RINGS TWICE, THEN CLICKS ONTO ZELLERBY’S VOICEMAIL.**

*ZELLERBY: This Is Professor Zellerby, please leave a message.*

**ANTHEA SPEAKS AFTER THE TONE**

*ANTHEA* Hello darling…I’m a bit concerned as you didn’t get back to me. Is everything okay over there? ………

*JANET* Gordon, It’s Janet again. If you are there, I need you to call me as soon as possible. We need to know what’s going on. Talk to you soon

*ANTHEA* You’re not picking up…okay…Give me a call. Love you!

**JANET SPEAKS AFTER THE TONE.**

*JANET* If you’re there pick up the phone. It’s been two hours. This is serious. If you can hear me, pick up the bloody phone.

**JANET HANGS UP.**

*ANTHEA* Gordon, I’m really worried, call me!

*JANET* Gordon, will you please call me as soon as you can. I need to know that you’re both all right.

*JANET* Gordon, its Janet. Call me.

**SCENE FOUR.**

**2009. ZELLERBY’S STUDY. CHURCH CLOCK STRIKES. AN APPLE MAC COMPUTER TURNING ON, REBOOTING AND STARTING. OTHER ELECTRICAL APPLIANCES COMING BACK ON. HOUSE ALARM, BASE UNIT FOR A BT PHONE, ETC. A MOBILE PHONE RINGS CONTINUOUSLY.**

**ZELLERBY, LYING ON THE FLOOR, SLOWLY STIRS HIMSELF AWAKE.**

ZELLERBY: What on Earth? How the hell did I….

**THE PHONE CONTINUES TO RING. ZELLERBY ANSWERS**

ZELLERBY: Yes, hello there, Colonel Wescott…..I mean Janet!

*JANET Gordon, thank God, you are alright.*

ZELLERBY: I’m sorry?

*JANET What the hell happened?*

ZELLERBY: Happened? I have just woken up. I took a nap.

*JANET: No, you haven’t Gordon.*

ZELLERBY: Janet, what on earth is the matter with you? Why are you calling me?

*JANET: Is Michaela alright?*

ZELLERBY: Alright? Well of course she is alright, she is upstairs in her room.

*JANET: Listen to me, something has happened*.

ZELLERBY: What has happened?

*JANET I have been calling and leaving messages on your phone, Gordon, for over three hours.*

ZELLERBY What? What are you talking about?

*JANET You have been cut off for over 4 hours. Not just you but the entire town, all of Midwich!*

ZELLERBY Don’t be ridiculous.

*JANET Are you in your study?*

ZELLBERBY Yes but..

*JANET Look at your clock.*

ZELLERBY Janet?

*JANET Just look.*

**ZELLERBY LOOKS.**

ZELLERBY 4pm? No, no, that is impossible.

*JANET Where is your daughter?*

ZELLERBY I felt a little faint, I sat down in my chair, I took a nap. that was all.

*JANET Gordon?*

ZELLERBY The whole town, you say?

*JANET Everyone! Nobody has been able to get in or out.*

ZELLERBY In and out, how is that possible?

*JANET Gordon, will you please just check on Michaela. Tell me she’s alright.*

ZELLERBY Yes I am going.

**ZELLERBY HEADS FOR MICHAELA’S ROOM. HE OPENS THE DOOR.**

ZELLERBY Michaela? (Speaks to Janet) Oh God, I see her.

*JANET What has happened, what’s wrong?*

ZELLERBY: She’s on the floor she’s out cold. I’ll call you back. [finishes call]]

ZELLERBY Michaela? Michaela?

**ZELLBERBY SLAPS HIS DAUGHTER’S FACE FOR HER TO COME TO. MICHAELA (8 YEARS OF AGE) AWAKENS. SHE SCREAMS.**

ZELLERBY It’s alright, it’s alright.

MICHAELA What.. What happened?

ZELLERBY Calm down.

MICHAELA Tell me. What is happening?

ZELLERBY That is what I am trying to find out. I have the army on the phone, I need to speak with them, alright? Just stay where you are, and stay calm.

MICHAELA What’s happening! What’s happening?

ZELLERBY Darling, please, I just need to call. ( BACK ON PHONE TO JANET) Janet, she’s with me she’s alright. She must have passed out just like I did. What is going on, Janet?

*JANET Oh, thank God. We’re not sure just yet. Could be some form of gas leak?*

ZELLERBY Not sure? About what, Janet? Where are you?

*JANET Just outside Midwich, we could not get in.*

ZELLERBY Is the army with you?

*JANET I am the bloody army, Gordon. I have an entire regiment with me. We sent up six drones, and they all collapsed, one by one. Stay where you are. We’re on our way.*

ZELLERBY Alright we are not going anywhere.

*JANET And call Anthea, let her know you are both alright?*

ZELLERBY Yes, yes, of course.

**ZELLERBY HANGS UP**

MICHAELA Dad! What happened?

ZELLERBY Michaela, look at me! Your Aunty Janet, is coming to help us, we are going to be alright.

**SCENE FIVE.**

**YEAR: 2009. A TV NEWS REPORTER**

**ADDRESSING HIS CAMERA.**

*REPORTER As yet, the police. the emergency services as well as the armed forces are revealing no exact details as to what may have occurred in the town of Midwich between the hours of 12 pm and 4pm, where for all intents and purposes the entire town was cut off from the rest of the world.*

**FADE**

*REPORTER 2 There is some speculation that what has happened in the town of Midwich may be a serious gas leak, quite a strong one as it knocked everybody out.*

**FADE**

*REPORTER 3 ….telephones, including mobiles were cut off for four hours, as well as the entire town’s electricity. According to unnamed sources, a notification from the RAF was received in Trayne of an unidentified flying object detected by radar in the Midwich area possibly making a forced landing.*

**FADE**

**SCENE SIX.**

**2009. ZELLERBY IS IN HIS STUDY**

**WITH JANET.**

JANET Read the papers, Gordon.

ZELLERBY So what was it Janet, this flying object that was seen hovering over us?

JANET it was a drone, armed with canisters of a rare form nerve gas, harmless to humans, that went off course, dispersed the gas over the town of Midwich by accident, crashed in the fields, and we are clearing up the wreckage as we speak.

ZELLERBY But is that what really happened?

JANET Of course not. But we had to give the press something.

ZELLERBY So, what the hell was it?

JANET I wish I could tell you, Gordon. An object – not one of ours - appeared on our radar screens. It showed up one minute, and then it was gone, we have no trace of it.

ZELLERBY Could it be one of your drones going rogue?

JANET It wasn’t us Gordon.

ZELLERBY Could it perhaps be some terrorist has his hands on one of your drones, and used it to disperse some sort of deadly nerve gas?

JANET No.

ZELLERBY It would have to be something as strong as that to knock out the entire town.

JANET Gordon, If I was a terrorist with my hands on deadly nerve gas, why would I not be releasing it over London or Manchester? We want to assure everyone in the town, the gas was harmless, and their health was never in danger. …So I need an idiot with a science degree to prove that to the press, please.

ZELLERBY Is that why you are here? Thank you, Janet, I will try hard not to be too offended.

JANET Gordon, this could very well be indeed be some form of a terror attack. Midwich could be a rehearsal for something bigger. I’m only following orders here.

ZELLERBY Anything else?

JANET Yes. Keep your eyes open, will you?

ZELLERBY For what?

JANET Anything. Anything out of the ordinary. Has anyone come down with something, what are the symptoms, stuff like that?

ZELLERBY So, there could indeed be some long-term effect?

JANET Like I said, I do not know. With any luck, we won’t find anything, this will be all forgotten about. And then we can all return to our boring lives, the town of Midwich included. But, if you do find out anything, anything at all, call me directly, let me know. Please?

ZELLERBY If the class of 87, could see us now, eh, Janet? You a colonel, me a professor of genetics. And we’re still speaking.

**SCENE SEVEN.**

**YEAR: 2009 . MOLLY IS IN THE DOCTOR’S OFFICE.**

MOLLY No. No, Doctor that can’t be right.

DOCTOR This will be your second child? Congratulations…. I take it this was unplanned as your first?

MOLLY I didn’t plan this one at all.

DOCTOR Maybe so, but it can still happen.

MOLLY You still don’t get what I am saying, I didn’t plan, because I did not plan, at all! I don’t even have a boyfriend. Gary moved out three months ago, and I haven’t been with anyone since. Do you understand me now. I haven’t been with anyone!

DOCTOR I do understand you, Molly, and now you need to understand me. You are at least six weeks pregnant.

MOLLY And I am telling you Doctor, I can’t be. I can’t be!

**SCENE EIGHT.**

**YEAR: 2009. ZELLERBY IN A BAR WITH THE DOCTOR**

DOCTOR *I can’t be, I can’t be,* over and over. The way she shouted at me as she left the surgery. Gordon, it is still ringing in my ears.

ZELLERBY I am not sure you should be telling me this, Nick.

DOCTOR I didn’t tell you her name, did I?

ZELLERBY You shouldn’t be telling me anything at all.

DOCTOR Well in that case, I won’t tell you three other women have come into my surgery this past week, all of whom have similar stories, pregnancies they cannot understand. One of whom was infertile.

ZELLERBY What?

DOCTOR I diagnosed her myself two years ago, there is no doubt. Do you want to hear the best bit?

ZELLERBY Oh, please do

DOCTOR All of these pregnancies seem to date almost two months ago from when the whole town of Midwich was cut off from the rest of the world due to that nerve gas leak. Not only that.

ZELLERBY Not only that?

DOCTOR I scanned one of the pregnant women. First off, her embryo is the most perfectly formed I have ever seen.

ZELLERBY And the second?

DOCTOR After only two months, her embryo is the size of a four month one.

**SCENE NINE**

**YEAR: 2010. HOSPITAL WARD. SOUND OF SCREAMING NEW BORN BABIES.**

MOLLY [shouting in the distance] Get it away from me! Get it away from me!

CHARGE NURSE Nurse! Nurse! What the hell is this?

NURSE I do not know, they all just started crying, at the exact same time,

CHARGE NURSE All of the new borns?

NURSE Yes, all 4 of them, every single one.

CHARGE NURSE (HEARS MOLLY SCREAMING) And who is this?

NURSE One of the mothers, Molly Williams, she won’t stop screaming.

CHARGE NURSE Alright, I’ll deal with her (Approaches) Molly? Are you alright?

MOLLY Get it away from me.

CHARGE NURSE (Approaches) Molly? Are you alright?

CHARGE NURSE Get what away from you?

MOLLY Get it away.

CHARGE NURSE Get what away, I don’t understand?

MOLLY That, that thing.

CHARGE NURSE Thing? Your baby?

MOLLY That’s not my baby.

CHARGE NURSE Don’t be silly now, you just given birth.

MOLLY No, get it away from me.

CHARGE NURSE Calm down Molly.

MOLLY No, no, it’s not my baby, get it away from me, get it away from me, NOW!!!

CHARGE NURSE What do you mean, it is not your baby?

MOLLY Those are not my eyes. Those are not Gary’s eyes. Please get it away from me.

CHARGE NURSE Now Molly, you have to stop this.

MOLLY Get it away! Get it away from me! Get it away from me, just get it away from me please.

**SCENE TEN**

**YEAR: 2010. JANET IS IN GORDON’S CAR AS HE DRIVES.**

ZELLERBY Right, we are almost there

JANET Where you taking me, Gordon? Who is this Molly Williams?

ZELLERBY A local girl, works in the Co-op, got herself pregnant. It was her that put me onto it.

JANET Onto what?

ZELLERBY The way she said her child looked

JANET Her child? Gordon, what are you talking about?

ZELLERBY 16 women conceived a child during the blackout, born within an hour of each other on the same day. Three months ago.

JANET Why the hell did you not tell me this?

ZELLERBY I am telling you now.

JANET I meant before Gordon. Keep me informed I said!

ZELLERBY About what? Women getting pregnant?

JANET On the day of the blackout?

ZELLERBY I didn’t know that then.

JANET Then when exactly did you know?

ZELLERBY A couple of months ago

JANET And you did not think to tell me?

ZELLERBY I wanted to be sure first. And there’s more…..

JANET I need to see these children, as soon as possible.

ZELLRBY That is where I am taking you, to one of them at least. Janet, these children are over three months old, yet already, they have the look and feel of a one year old. And their intelligence is that of a six year- old child.

JANET How do you know that?

ZELLERBY Because I have seen then, I have interacted with them.

JANET You just can’t help yourself, can you? You still have to be the only smart alec in the village!

ZELLERBY Is it my fault, that these towns-people trust me, that they look to me for help, for leadership, for guidance?

JANET You know Gordon, there are times, more often than not, when I just want to shoot you in your arrogant face.

ZELLERBY I need to show you something. After which shooting me in the face may be the least of your problems.

JANET Well, let us hope so.

**SCENE ELEVEN.**

**ZELLERBY AND JANET ARE WITH MOLLY IN   
HER BACK GARDEN. HER BABY CHILD IS MAKING NOISES FROM HER PLAY PEN ON THE LAWN.**

JANET So, this is the child you gave birth to, yes Miss Williams?

MOLLY Well, how else could she be my child if I didn’t give birth, you tell me that?

ZELLBERBY It’s alright Molly, Colonel Westcott is here to help. Do you mind if I pick her up again?

MOLLY Do what you want. I don’t pick her up, not if I can help it

JANET Why is that, Molly?

MOLLY It’s her eyes.

JANET What about her eyes?

MOLLY The way she stares.

JANET Stares how?

ZELLERBY Janet, please I need to show you something

**ZELLERBY PICKS UP THE CHILD.**

ZELLERBY (To the baby) Hello there, you must be getting heavier by the hour. I have a present for you. Would you like to see it?

Z**ELLERBY SHAKES A TIN BOX WHICH RATTLES.**

ZELLERBY Can you guess what’s inside? Can you open the box for me?

JANET What is about your child’s stare that bothers you, Molly?

MOLLY Its her eyes, there is something dead inside about her eyes.

ZELLERBY Janet please you need to see this, just look.

JANET What?.....Oh, she’s opening the box….and taking out a sweet….

ZELLRBY That’s my point. When I was here two hours ago, I gave her a chocolate. She had no idea how to open the wrapper, let alone a box. Then I went to see Mrs. West’s little boy. As soon as he saw me, he held out his hand. He knew I was going to give him some chocolate, like I gave Molly’s little girl here. That got me thinking. When I went to see Polly Rushton’s boy, I hid the chocolate inside this little tin box. I watched him teach himself how to open the box and take out the sweet. Something this little girl just achieved straight away. Do you not see what this could mean? Once one child knows something, they all know it, all 16 of them. It is absolutely remarkable.

JANET You certainly have been getting around, haven’t you?

ZELLERBY What do you expect, I am a scientist.

JANET. There are times I wish I had your cold scientific detachment.

MOLLY Do you like her then, Professor?

ZELLERBY Molly, your child is quite extraordinary.

MOLLY She makes me do things.

ZELLERBY Do things?

MOLLY With her eyes.

JANET What things?

MOLLY All I did was change her nappy. I pricked her with a pin, it was an accident!

JANET What happened?

MOLLY It was, and it was the way she was looking at me, right in me, she made me jab the pin into myself, over and over again. See my arm? Look at it, see? Do you see? Do you see? There, there!

JANET Are you telling us the baby made you do it?

MOLLY If you want to help, take her, just take her away.

ZELLERBY Molly!

MOLLY No, I mean it Professor. I want you to take her.

ZELLERBY But she is your daughter.

MOLLY I don’t care what she is. I want you to take her away from me.

ZELLERBY Molly, please?

MOLLY Why won’t anyone believe me? She’s evil, and I want you to take her away.

**SCENE TWELVE**

**FROM A DISTANCE THE SOUND OF ZELLERBY ARGUING WITH ANTHEA.**

ANTHEA You took a woman’s child?

ZELLERBY Don’t be ridiculous, Anthea. The woman as good as threw the child at me.

ANTHEA We cannot keep her.

ZELLERBY I am not saying we should, just for the day, until she calms down.

**FADE**

**MICHAELA FOLLOWS HER DAD**

MICHAELA Dad, why are you carrying a baby, who is that?

ZELLERBY She’s the daughter of a friend of mine.

MICHAELA Stop mumbling!

**ZELLERBY TURNS AROUND.**

ZELLERBY Sorry

MICHAELA Whose baby is it?

ZELLERBY Someone in town, she needs my help. Its only for the night.

MICHAELA She stares funny. She’s got funny eyes.

ZELLERBY She is the most remarkable thing I have ever seen.

MICHAELA What?

ZELLERBY You know, you might be able to help. Michaela, follow me, please.

**MICHAELA FOLLOWS ZELLERBY INTO HIS STUDY.**

ZELLERBY (PUTS THE BABY DOWN ONTO THE FLOOR) I am

Just going to put you down for a minute my dear, there you go.

MICHAELA Look at her eyes, Dad.

ZELLERBY Forget her eyes Michaela, I need youto do something. Show her how to do the alphabet in sign language.

MICHAELA But she’s nothing but a baby.

ZELLERBY I think she is an amazing baby. Please darling, I just need to prove something

MICHAELA (SIGNS). A.B.C.D. E. F…..

ZELLERBY Alright, that’s enough.

MICHAELA I haven’t finished.

ZELLERBY Thank you Michaela. (To the child) Did you see that my dear? Do you think you can copy that?

GIRL (SIGNS AND SPEAKS) A.B.C. D. E.F.

ZELLERBY Did you see that Michaela; did you see that? She taught herself to sign, she has done it as well as you, and she’s learning to speak.

GIRL (Repeats)Speak!

ZELLERBY Michaela, go and get your mother, she has to see this.

MICHAELA Yeah, you’ve got the perfect baby now. She can teach you to sign.

ZELLERBY Stop being so silly and go get your mother.

GIRL Silly. Mother. You.

ZELLERBY Remarkable.

**SCENE THIRTEEN.**

**YEAR. 2018. ZELLERBY SPEAKING INTO HIS RECORDER.**

ZELLERBY You saw the child for yourself Anthea, were you not fascinated? How could I not be!....Did you hear that? The excitement in my voice? Attempting to justify my actions once again. And that is not the purpose of this recording, focus Zellerby focus! But once word got out that I was helping the Williams child, it was only a matter of time the other parents would come and ask for my help. Opening a special school in the house for these children seemed like the best decision at the time, because they were growing so fast, growing and talking. Why bring unnecessary attention to them? Would that have been fair? It was for the right reasons, you must believe that, Anthea?

**SCENE FOURTEEN**

**2012. ZELLERBY AND HS WIFE ARGUING IN THE BACKGROUND.**

ANTHEA (Yelling) You care more about those damn creatures than you do about your own family.

ZELLERBY Those creatures are my work, you are being ridiculous

ANTHEA I am your wife, Michaela is your daughter

ZELLERBY What the hell did you expect!

ANTHEA You should have put us first!

**FX. MICHAELA (AGED 10) IS RUNNING THROUGH THE WOODS, AND SHE KEEPS ON RUNNING. AS SHE DOES, HER PARENTS ARGUING SLOWLY FADEs.**

**MICHAELA STOPS RUNNING. SHE ATTEMPTS TO LET OUT A PIERCING SCREAM, WHICH SOUINDS MORE LIKE A WAIL.**

**MICHAELA IS IN TEARS.**

**TWO OF THE CHILDREN (2 YEARS OF AGE BUT WITH SOUND, LOOK AND MIND OF AN 8-YEAR-OLD) APPROACH HER**

GIRL 8 Hello Michaela.

**MICHAELA JUMPS IN FRIGHT.**

BOY 8 I’m sorry. I didn’t mean to scare you.

MICHAELA Why are you here? What are you doing?

GIRL 8 I always come to the woods.

MICHAELA I don’t care that you come to the woods, I meant why are you here?

BOY 8 I see.

MICHAELA Oh, just get away from me, I hate it when you talk like that.

GIRL 8 As you wish. We shall get away from you.

MICHAELA I am leaving Midwich because of you lot. Did you hear me?

BOY 8 Yes Michaela. We heard you. And we are sorry.

MICHAELA I don’t care if you are sorry.

GIRL 8 That is your choice.

MICHAELA You talk so weird. Why have you come here!

BOY 8 But we were born here, Michaela. Just like you.

MICHAELA Alright, what do you want?

GIRL 8 What do I want?

MICHAELA You know what I mean, what do you want?

BOY 8 To live Michaela. The same as yourself.

MICHAELA You are nothing like me.

GIRL 8 I know. I am thankful for that.

MICHAELA Why?

GIRL 8 Because you are human, Michaela.

MICHAELA I know I am human, stupid!

BOY 8 You curse your father, but you want his love at the same time.

MICHAELA (STUBBORN) What? No I don’t.

GIRL 8 Yes, you do.

MICHAELA How do you know?

BOY 8 Because we watch you. We study you. Just as your father watches and studies us. Makes reports about us. Or does he still believe we don’t know?

MICHAELA I don’t know what he believes. But I know he knows more about you than he does about his own daughter

BOY 8 We are trying to help. To teach him sign language

MICHAELA Who taught you to sign? Who taught you to do that?

GIRL 8 You did Michaela.

BOY 8 Don’t you remember?

MICHAELA No, all I did was the alphabet. About 5 seconds.

BOY 8 That was all we needed.

GIRL 8 Does this trouble you, Michaela?

MICHAELA Trouble me? Right now - My mum and dad are splitting up. That’s what’s troubling me.

They are splitting up, because of you.

You made this happen. He would rather have you than me.

BOY 8 We did not put our minds to do that, Michaela.

In fact, your father is of good use to us.

MICHAELA I don’t care what he is. I don’t care what he does.

GIRL 8 And yet you care what your father thinks, you care what all they think, what they think about you.

MICHAELA Don’t you care what people think?

GIRL 8 Why should we care what people think of us?

MICHAELA So, what should I do then, if you are all so clever. Tell me, come on!

BOY 8 If you do not know, we cannot help you.

MICHAELA You don’t know what you are talking about, none of you do. Do you?

GIRL 8 If that is what you choose to believe.

MICHAELA I am going to London.

I hope I never see you lot again!

Ever!

**SCENE FIFTEEN**

**YEAR: 2018. ZELLERBY SPEAKING INTO HIS RECORDER.**

ZELLERBY Now, if you must blame someone Anthea, I suggest you look no further than Janet. She is the one who asked for, or should I say demanded, regular updates on their behaviour. So that is what I gave her, for the next 6 years, scores of updates. How the children cried, the amount of times they cried. I described how the children looked after learning to walk, how did they respond to other children, how did they respond to each other. I spared nothing, one trivial report after another. But how is it even possible to write anything trivial about the children? Please tell me, what is trivial about an 8 year old child, looking and sounding like an 18-year-old adult? *Project Cuckoo*, is what I named my reports. She must have been drowning with the amount of emails I was sending her over the years. Yet it was almost as if the children knew they were being watched. They collectively decided not to bring any attention to themselves. Until….. well. You know what happened next.

**SCENE SIXTEEN.**

**YEAR: 2018. BOY AND GIRL (8 YEARS OF AGE BUT SOUND AND LOOK 18) ARE WALKING HOME.**

BOY 18 Is that blood I see coming from your mouth?

GIRL 18 It is, it is blood.

BOY 18 What happened?

GIRL 18 Another girl in town tried to provoke me into a fight.

BOY 18 Did she succeed?

GIRL 18 She did not succeed.

BOY 18 Did you harm her?

GIRL 18 She was not harmed. There were too any witnesses.

BOY 18 My mother invited friends over to our house over the weekend, to celebrate her birthday. She cried endlessly, as she held me, telling them all that I was a miracle child, after being informed by the doctors that she was unable to conceive.

GIRL 18 This provoked you?

BOY 18 The sound of her wailing voice provoked me. It irritated me. I made her slam her own face into the birthday cake that was brought for her, right in front of everybody. The way they all looked at me. They knew I had done this. I had made a mistake. My emotions got the better of me. You were wise not to harm the girl. We must all continue to be careful and not bring any undue attention to ourselves.

GIRL 18 These people do not make it easy.

BOY 18 They do not. But they will all know their place soon enough.

GIRL 18 But they will fight us when they do.

BOY 18 They will try.

**INSIDE A CAR FX (TEENAGERS PLAYING MUSIC FROM THE CAR RADIO**)

CARL Hey, Dean, have a look.

DEAN Yeah?

CARL The Midwich kids, the cuckoos.

DEAN Oh, not them little freaks.

CARL Don’t let them look at you. Come on.

**FX CAR PULLS UP. MUSIC IS TURNED OFF. BOYS GET OUT OF CAR AND WALK OVER TO CUCKOOS.**

CARL Sorry, excuse me, I said excuse me?

BOY May I help you?

CARL It’s getting dark.

GIRL How may we help you?

CARL We don’t want you to help us. We want to help you

BOY That will be unnecessary.

CARL Where are you going?

BOY We are going home. Please leave us.

CARL Leave you? What do you mean leave you?

GIRL We wish to be alone.

CARL Yeah but you’re being rude. It’s getting dark, we only stopped to see if you are alright.

GIRL We are fine thank you.

BOY We wish to go.

DEAN Look at the way they stare at us.

CARL Don’t talk to them, it is like they think they are better than us, or something.

GIRL Something?

CARL Yeah, something

GIRL No we do not think.

BOY We know.

CARL Know? Know what?

GIRL That we are better than you.

CARL Is that right?

BOY It is quite all right.

DEAN They’re doing it again, talking after each other. Do you choose to do or just don’t know it?

GIRL We know most things.

CARL Do you know you’re going to get a slap in a second?

GIRL It would be wise for you to leave us alone now.

BOY It would be wise for you to go, now.

CARL Yes, freak, it would be wise, wouldn’t it, freak?

GIRL Yes it would.

DAN I want to get this on my phone.

BOY Do not do that.

DEAN Why not?

GIRL We would not like it. You must go with your friend. You must get in the car. You must drive away.

CARL Listen freak, I will leave when I feel like.

BOY You must leave.

GIRL You must go with your friend.

BOY You must drive away.

GIRL You must drive away. You must leave. You must go with your friend. You must drive away.

CARL (NOW UNDER THEIR SPELL) Yes, I must leave.

GIRL You must go with your friend. You must drive away.

CARL I must go with my friend.

GIRL You must go away.

CARL I must go away.

**CARL WALK BACK TO THE CAR, DEAN FOLLOWING.**

CARL I must leave.

DEAN Carl?

CARL We must leave.

DEAN You’re beginning to sound like them, what the hell’s the matter with you?

CARL We must drive away. We must leave.

**FX BOYS GET IN CAR. CARL STARTS THE ENGINE. THEY DRIVE O**FF.

DEAN (SHOUTS) FREAKS

CARL We must drive away

DEAN Carl, any day now? Stop it.

CARL We must drive away.

DEAN: Carl, I am going to hurt you, in a minute. Let’s just go alright?

CARL We must drive away.

**FX. CARL SPEEDS UP.**

DEAN Ok, Ok, what is this? Carl, you mad, slow down.

CARL We must drive away.

DEAN Carl?

CARL We must.

**FX CAR CRASHES INTO A WALL. LOUD EXPLOSION**.

BOY 18 You let them provoke you?

GIRL 18 I did.

BOY 18 That was not wise.

GIRL 18 There are no witnesses. They will not survive that.

BOY 18 What if any do survive?

GIRL 18 What can these people do to us?

BOY 18 We may find out.

**SCENE SEVENTEEN**

**YEAR 2018. ZELLERBY IN HIS STUDY WITH JANET.**

ZELLERBY How many, children?

JANET Ten. It seems the Inuit community do not take kindly to golden-haired babies born of black-haired mothers. It violated their taboos. they killed them all.

ZELLERBY My God. How many more countries have them, the children?

JANET That we know of? United States. Russia. Australia. They are keeping a lid on it, just as we are.

ZELLERBY You should have told me there were more children.

JANET Like you should have told me about the pregnant women in the first place.

ZELLERBY That was years ago, you hang onto that argument like it was yesterday. I should have been told about the others.

JANET And what would you have done about it? What exactly is your place in all of this, apart from what I choose to tell you? Now, how were they able to cause that crash that killed the boys?

ZELLERBY Don’t believe everything you may hear in town, Janet. We don’t even know if it was them

JANET I clearly remember Molly Williams telling us she was scared to death of her own child, that she was making her do things.

ZELLERBY All of the parents have made comments like that over the years, but I have never seen any evidence for myself.

JANET Do you think this mind control of theirs grows stronger as they age?

ZELLERBY Where are we going with this?

JANET Let’s just say, there’s a very interested party in the government who believes we have been hands off with these children for too long. Perhaps it is time we got in front a little. Their words, not mine.

ZELLERBY But you agree with them?

JANET Before they were killed, it was suggested these Inuit children possessed great telepathic abilities. That could be why they were killed. Now, if these children are the same….

ZELLERBY It has taken me this long to gain their trust, Janet. They know me. They trust me. They may be 8 years of age, but they have the look and sound of an 18-year-old. And their growing intelligence would put most University Professors I know to shame.

JANET Don’t tell me what they are doing, Gordon. Tell me how they are doing it.

ZELLERBY I do not know. Except maybe once in a great many 1,000 years, an abrupt jump may take place in animal or in vegetable life.

JANET What?

ZELLERBY A new variation suddenly occurs for no apparent reason. Janet, we are continually receiving impulses from other planets and stars. and impulses are energy and matter. What we can do, others elsewhere in the universe may be able to do better.

JANET Others elsewhere? Are we talking about little green men from Mars here?

ZELLERBY On the crude side, but closer to what I mean.

JANET Gordon, old friend, you need to get out more.

ZELLERBY Just think about it.

JANET I am doing nothing but think about it. So, you imply that these children may be the result of impulses... directed towards us from somewhere in the universe?

ZELLERBY Just a theory, or a magnificent as well as rare case of genetic mutation. I don’t know, What I do know is that I need more time to investigate.

JANET And what if their power grows?

ZELLERBY Hang on, we don’t even know if it is a power. They are still children, they are as human as you and I.

JANET Who were all somehow conceived at the precise same moment.

ZELLERBY So for that, we put them in prison now?

JANET Not a prison a facility, perhaps

ZELLERBY You cannot do that.

**MICHAELA ENTERS THE ROOM**

MICHAELA Dad. Lunch is ready.

ZELLERBY Yes, I am coming. You remember your aunt Janet, don’t you?

MICHAELA Hello

JANET Goodness me Michaela! You have grown my darling it is good to see you again. It must be nice to have some time with your father. He has been telling me, you have been offered a place at Warwick. That is wonderful.

MICHAELA Yes, Young, gifted, Deaf and black….Tell me Colonel Westcott, how people have you dropped bombs on this month?

ZELLERBY Michaela, that is enough.

JANET If only I was given a pound for every time I was asked that by an 18- year old.

ZELLERBY I don’t know what has gotten into her.

JANET: It’s alright, Gordon.

MICHAELA Lunch is ready.

ZELLERBY I will be there in a moment. Thank you!

**MICHAELA LEAVES.**

ZELLERBY I am so sorry, Janet,

JANET Forget it, I have children as well, remember? It does the world good to have the status quo questioned by the young, remember what we were like at that age? We couldn’t wait to change the world.

ZELLERBY Now we merely serve it. I do not know where it comes from, her rudeness. I have tried to see more of her over the years, but it has not been easy.

JANET When was the last time you saw her? A month? Two months? A year? Perhaps you should spend more time now putting your own family first?

ZELLERBY You just want me out of the way, so you can get your hands on those children, not on your life.

JANET You think I need you out of the way to do that?

ZELLERBY And the last time I looked Janet, we weren’t living in a police state. if you imprison them, you will deprive the scientific world of the greatest opportunity it has ever had. Just think what it would mean Janet, if we could guide them, we could leap forward in science a hundred years. I am sick of this ‘what cannot be understood must be put away’ thinking. it does nothing but hold us all back.

JANET So, what is your suggestion? Come on Gordon, I know you have one.

ZELLERBY I can have the children here, permanently, under my supervision. I have two bedrooms that can be turned in to dormitories quite easily. One for the girls, one for the boys.

JANET You want more time than ever with them?

ZELLERBY I think I am the only one they can trust. If you want to keep them away, at least they will be somewhere familiar. I will find out as much as I can about them now.

JANET You haven’t found out anything so far.

ZELLERBY Agreed, but I need more time.

JANET You may not have it.

ZELLERBY That is a risk I have to take.

JANET You are still working twice as hard to show you are as good as everyone else, aren’t you Gordon?

ZELLERBY I take comfort in the fact, I never had a choice, Janet. Now will you put forward my request to your *friends* please?

JANET It is not up to me as you know, but I will suggest, in the strongest terms, your request.

ZELLERBY I know, they will listen to you. Thank you.

JANET Please don’t. Do not thank me. Somehow I get the feeling, I am not doing you a favour here. Be careful, Gordon.

**SCENE EIGHTEEN.**

**YEAR: 2018. FX. MOLLY PACKING A SUITCASE.**

MOLLY I wish you would stop staring at me like that. Do you hear me?

GIRL 18 I can hear you.

MOLLY Well then stop it, stop staring at me like that.

GIRL 18 How else would you like me to stare at you, Mummy?

MOLLY I don’t want you staring at me at all.

GIRL 18 I do not believe that is possible, Mummy

MOLLY Yes, it is, now stand in the corner and face the wall.

GIRL 18 But I am not in trouble. My brother is the one who stands in the corner and faces the wall.

MOLLY Just do it.

**THE GIRL OBEYS.**

MOLLY And stay right there.

GIRL 18 Yes, Mummy

MOLLY He has a name you know, your brother.

GIRL 18 I know that Mummy.

MOLLY Well then say it.

GIRL 18 Say it?

MOLLY Yes damnit, say it, say his name.

GIRL 18 Liam is my brother’s name, Mummy

MOLLY I do not know what to do with you, you just get weirder by the day.

GIRL 18 The very fact that you are packing my suitcase, clearly demonstrates that you do indeed know what to do with me, is that not so, Mummy?

MOLLY Don’t call me that. And don’t turn around. I don’t want to see them, I don’t want to see your eyes anymore.

GIRL 18 You are about to get your wish, Mummy.

MOLLY Don’t call me Mummy!

GIRL 18 Seeing as you are my mother, I am at a slight disadvantage as to what you would prefer me to call you.

MOLLY How about Mum? It’s what most kids call their kids, Mum! You say Mummy, but it is like you don’t believe it. It’s like something you should say, instead of wanting to say.

GIRL 18 Very well, may I now refer to you as Mum?

MOLLY Just leave me alone, let me do this. I am doing this, aren’t I?

GIRL 18 You do not know, Mum?

MOLLY You know what I mean, you are not making me this?

GIRL 18 I am not.

MOLLY You and those damn eyes of yours.

GIRL 18 I am not Mum, because I am not looking at you. Because you ordered me to face the wall.

MOLLY And you are going to stay there.

GIRL 18 Until you change your mind.

MOLLY I never want to see those eyes again.

GIRL 18 And you will not.

MOLLY You can’t make me.

GIRL 18 I do not have to.

MOLLY Excuse me? Say that again?

GIRL 18 You wish me to leave. But I cannot achieve that, by remaining in this corner of the wall, so eventually you will ask me to face you

MOLLY You have an answer for everything.

GIRL 18 I have an answer for most things, but not everything.

MOLLY Oh, I won’t miss you.

GIRL 18 I am sorry to hear you say that, Mummy.

MOLLY You make that sound like a threat.

GIRL 18 It is a fact, not a threat.

**MOLLY FINISHES PACKING.**

MOLLY There, done! If I ask you to turn around, will you not stare at me?

GIRL 18 Perhaps you should ask your actual question?

MOLLY Yes, because you would know that wouldn’t you?

GIRL 18 Yes, yes, I believe would.

MOLLY You will not make me do things, you will not punish me?

GIRL 18 No Mum.

MOLLY Alright them, turn around.

GIRL 18 I mean you no harm, Mum.

MOLLY Just turn around, will you.

GIRL 18 Of course, Mum.

**THE GIRL TURNS AROUND**

MOLLY Mum, Mother, neither one sounds right. You are not right, you are not normal, do you understand?

GIRL 18 I understand that I am capable of more, much more that goes beyond your own level of understanding.

MOLLY I believe you, and that is what scares me. It’s for the best, do you understand, do you get that?

GIRL 18 Get that?

MOLLY Do you understand? Just leave it at that.

GIRL 18 Yes of course.

MOLLY Professor Zellerby is a good man, and I know you like him. He always made time for you and your friends, hasn’t he? He can look after all of you in ways you can’t understand yet.

GIRL 18 I understand, more than you think, Mum.

MOLLY Right. Okay. We are both getting what we want.

GIRL 18 I belong with my people.

MOLLY Your people?

GIRL 18 Yes.

MOLLY Those other kids?

GIRL 18 Why do you fear me?

MOLLY Fear you?

GIRL 18 Is that your way?

MOLLY What are you talking about?

GIRL 18 Your people’s way?

MOLLY Your people?

GIRL 18 To fear what is superior?

MOLLY Oh, you think you are superior?

GIRL 18 I do not think anything. I ask. Then I know. Like I know it was time to leave here, to be away from you.

MOLLY Good, I am glad.

GIRL 18 I could have made you take me away any time I chose. I could have caused you to commit any amount of harm towards yourself, my brother and anyone else of my choosing, anyone! I am not forcing you to take me away. Rght now, you are doing this of your own free will, because I am allowing you to. Please, take care to remember that, *Mummy!*

**SCENE NINETEEN.**

**YEAR 2018. ZELLERBY HAVING LUNCH WITH MICHAELA IN THE DINING ROOM**

ZELLERBY (MOUTHFUL) This is delicious. Fabulous. I am really enjoying this. You’re a fine cook.

MICHAELA But not a good one?

ZELLERBY Did I say that? I never said that, now did I? This is very good. I love spaghetti carbonara. It was the first thing your mother ever cooked for me, I remember.

MICHAELA She told me.

ZELLERBY Really? I am surprised she remembered. Well….It’s good to have you back here Michaela at last, it’s been a long time.

MICHAELA It is their fault.

ZELLERBY Who’s they?

MICHAELA You know who, Dad, them.

ZELLBERY Michaela please, we are having a nice meal, let’s not spoil it. You know, I expected better from you, not just because you are Deaf, and you understand that feeling of being different, but because we are both different.

MICHAELA Yeah, I know we are both Black.

ZELLERBY And people are always scared of what is different, believe me. Remember what I taught you.

MICHAELA You never taught me. Too busy with them.

You do not see what they are.

ZELLERBY They could be the most incredible scientific discovery in our history. And all people want to do is to wish them harm.

MICHAELA You don’t have a problem with those children though, do you? Because they’re special. They are with you 24/7. Well, I am so sorry I am not special enough for you. That is not my fault.

ZELLBERY I know it’s not your fault.

MICHAELA You are even admitting it, you bastard!

ZELLERBY Now, that’s enough. You will not speak to me that way. Michaela do not look away when I am talking to you. Look at me. That’s better. I will overlook it, this one time, because I know how upset you must be about the car crash. The boys who were killed, I presume you knew them?

MICHAELA Yes, I knew them

ZELLERBY I’m sorry.

MICHAELA Why?

ZELLERBY For what’s happened to your friends, of course.

MICHAELA They were not my friends Dad, I could not stand them.

ZELLERBY Were they the boys who bullied you at school?

MICHAELA Yes, they were. But no one deserves to die like that.

ZELLERBY I’m sorry, we are having to bring that up again. I do know the sign for sorry! And I am sorry for this and everything.

MICHAELA It’s alright dad

ZELLERBY You know - I am proud that you still feel a level of compassion for those bullies. It is good to see there is a part of me in you.

MICHAELA Sorry about the rest.

ZELLERBY There is nothing wrong with the rest of you, Michaela. There never was. I am proud of you, I only ever want what’s best for you.

MICHAELA And your children?

ZELLERBY They’re not my children. They are everyone’s. At least they could be.

MICHAELA Not mine!

ZELLERBY I should hope not. You are far too young, you are.

MICHAELA I know how old I am.

ZELLBERBY I know you do, that was a joke by the way.

MICHAELA Do you think you can do better?

**ZELLERBY AND MICHAELA LAUGH.**

ZELLERBY That’s it… that’s better, (SIGNS) Nice to see you smile.

MICHAELA I will clean the dishes.

ZELLERBY Leave it.

MICHAELA I want to.

ZELLERBY Mrs. Vail does the house cleaning, you know that. She won’t be happy to see you at work in her kitchen. It’s nice to have you here, Michaela. It really is. Nothing would please me more than to have you and your mother living back with me.

MICHAELA But you won’t get rid of those children, will you?

ZELLERBY What do you suggest I do with them, Michaela? Throw them into the street? Can you imagine what would happen to them?Can you imagine what they would do?

MICHAELA So, you are afraid of them.

ZELLBERY That’s not quite what I meant. I am tired, I’m going to bed. Why don’t you clear these dishes away, like you said?

MICHAELA You said that is Mrs. Vail’s job.

ZELLERBY I am sure she won’t mind. I’ll see you in the morning.

**SCENE TWENTY.**

**YEAR 2018. ZELLERBY IS IN HIS STUDY WITH THE CHILDREN**

GIRL 18 (RECITES) In Oppley they’re smart. And in Stouch, they’re smarmy, but Midwich folk, are just plain barmy.

ZELLERBY Tell me my dear, where did you hear that?

GIRL 18 From someone else.

ZELLERBY Yes but where, from whom?

GIRL 18 From a child.

ZELLERBY You are aware that you yourself are a child, as are the rest of you?

BOY 18 Yes, we are aware.

ZELLERBY Good. So, you heard this rhyme from another child?

GIRL 18 Yes, we did.

ZELLERBY And how did that make you feel?

BOY 18 Disappointed.

ZELLERBY Disappointed?

GIRL 18 Yes?

ZELLERBY Just disappointed?

BOY 18 You remain unsatisfied with our answer Professor?

ZELLERBY Not unsatisfied, just a little perplexed by your answer. What word would you use for what’s just happened? Saddened? That two young boys lost their lives.

GIRL 18 People die do they not?

ZELLERBY Yes, that is right.

GIRL 18 You will all die.

ZELLERBY “You will all die”. Do you mean us, humans?

BOY 18 Well, of course.

ZELLERBY Are you capable of dying?

GIRL 18 We are capable of….

BOY 18 (INTERJECTS) Our answer would be beyond your ability to understand, Professor.

ZELLERBY I see. Listen, it might be best for you all to remain on the grounds for a while. It might be safer.

GIRL 18 Safer?

ZELLBERBY Yes, safer.

BOY 18 Are we in danger, Professor.

ZELLERBY No. No, I don’t believe so, not any immediate danger, anyway.

GIRL 18 Then we do not understand.

ZELLERBY Yes, I was afraid of that. There are some in the village, who may blame you all for the deaths of those boys.

BOY 18 That is understandable.

ZELLERBY What on earth does that mean?

GIRL 18 We are different. People fear what is different,

ZELLERBY Right, well, it is all a nonsense of course. No proof whatsoever. But in any case, there’s no point in provoking the situation. Mrs. Vail and myself are more than capable of looking after you.

BOY 18 Is this forever Professor?

ZELLBERBY No. Nothing is forever, sweet child. This just needs to blow itself over. After all, it is my job to look after you all.

GIRL 18 You have our trust, Professor.

**WINDOW SMASHES.**

ZELLERBY What the hell? Stay here, all of you.

**FADE**

**FADE UP. OUTSIDE THE HOUSE**

NEIL (SHOUTS) Are you coming out? I said are you coming out?

ZELLERBY [APPROACHIN] Alright what is this? Who are you?

NEIL I said get them out,

ZELLERBY This is private property, you are trespassing,

NEIL I’m gonna kill them

ZELLERBY I will call the police if you do not leave.

NEIL One by one

ZELLERBY You have no right to smash my window and make threats,

NEIL I have every right, mate.

ZELLERBY Look, I’ll call the police, right now.

NEIL He was my brother.

ZELLERBY Your brother, who was your brother? What are you talking about?

NEIL Carl! He was in the bloody car.

ZELLERBY Look, I am sorry for your loss, but these children had nothing to do with it.

NEIL That’s not what Dean said now, was it?

ZELLERBY He was mistaken.

NEIL Like the whole town is?

ZELLERBY You need to leave now

NEIL I want to see them.

ZELLERBY You are not seeing them.

NEIL I want to see their eyes.

ZELLBERY You are drunk, please go home.

NEIL (SCREAMS) Get them out here! You don’t get it, do yer?

ZELLERBY What is it that I don’t get, please tell me.

NEIL Ever since they came here. People look at us, like we’re freaks as well. Ifyou come from Midwich, you are a freak.

ZELLERBY I am asking you for the last time to leave.

NEIL All our lives. And it is time they left

ZELLERBY They have as much right to be here as you do.

NEIL Yeah.

ZELLERBY Yes.

NEIL I want to hear them tell me that.

ZELLERBY I am calling the police, right now! (Dials on his phone).

NEIL You coming out? What, you can’t face me?

ZELLBERY You brought this on yourself. (Speaks into phone) Yes, police please.

GIRL 18 [APPROACHING]It is quite alright, Professor.

ZELLERBY Go back inside, now.

GIRL 18 We wish to speak to him.

ZELLERBY That is not wise.

NEIL No, let them come, I want to see them.

BOY 18 You have not seen us before?

NEIL I’ve seen you plenty, walking around town in packs, like you think you’re better than us.

GIRL 18 Which we are. We are better.

NEIL Did you kill my brother?

ZELLERBY No. Do not answer that,

BOY 18 It is quite alright, Professor.

ZELLERBY No it is not.

GIRL 18 He will not harm us.

ZELLERBY Then get back inside.

NEIL 18 Dean was right, those eyes.

BOY 18 Dean was not kind.

GIRL 18 None of them were kind.

ZELLERBY Children, please?

NEIL Did you kill my brother? Tell me. Tell me. I want to hear you say it.

ZELLERBY (INTO THE PHONE) Yes, can you send someone, there is a man on my property, behaving in an aggressive manor. He’s holding an empty beer bottle. He’s using it a weapon.

NEIL Come on then, do to me what you did to them.

GIRL 18 You should leave.

NEIL I said come on.

ZELLERBY Put the bottle down, (INTO THE PHONE) Will you hurry please.

GIRL 18 You should go now.

NEIL I am the one telling you all to go, before I cut your throats.

ZELLERBY No…wait!

BOY 18 You should break your bottle in half.

GIRL 18 You should break the bottle in half right now.

ZELLERBY No, wait stop.

NEIL (IN A TRANCE) Yes, yes, I should.

ZELLERBY No, stop this.

**NEIL SMASHES THE BOTTLE IN HALF.**

ZELLERBY What are you doing? What are you all doing?

GIRL 18 Press the remainder of the bottle against your neck.

ZELLERBY For God’s sake, stop.

NEIL Yes, yes, I should.

ZELLERBY No children. …Children, please?

BOY 18 Insert the glass into your neck.

ZELLERBY No, no!

NEIL Yes, yes, I should.

ZELLERBY For God’s sake, man,

NEIL I should.

ZELLERBY Will you listen to yourself, they want to kill you.

GIRL 18 Insert.

ZELLERBY No, no.

**NEIL INSERTS THE BOTTLE INTO HIS NECK.**

ZELLERBY Oh God no!

**NEIL CHOKES IN AGONY AND HE COLLAPSES DOWN DEAD**

ZELLERBY Is this still the police? You need to get over here, yes, the Grange, now… for God’s sake! (HANGS UP) Why did you do that? All of you? For God’s sake, why, why, tell me why?

GIRL 18 He had meant to harm us, Professor.

BOY 18 And no harm must come to us.

GIRL 18 No harm at all

BOY 18 No harm!

**FADE**

**END OF EPISODE ONE**